

FACULTY OF MUSIC UNIVERSITY OF TORONTO

Faculty
Recital
Series

PROGRAM III

DOUGLAS BODLE, organ
SUZANNE SHULMAN, flute

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SUNDAY, MARCH 5, 1989

2:00 PM

ST. ANDREW'S PRESBYTERIAN CHURCH

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PROGRAM

Prelude and Fugue in A minor, BWV 543

JOHANN SEBASTIAN BACH
(1685-1750)

Sonata in C Major for organ and flute,
BWV 1033

JOHANN SEBASTIAN BACH

Andante

Presto

Allegro

Menuetto I

Menuetto II

Choral No. 2 in B minor

CÉSAR FRANCK
(1822-1890)

* * * INTERMISSION * * *

Sonata VII in B minor for organ
and flute

GEORG FRIEDRICH HANDEL
(1685-1759)

Largo

Allabreve

Tempo di Menuetto

Presto

Adagio

Andante

Vivace

Five Pieces for a Mechanical Clock
for organ and flute

FRANZ JOSEPH HAYDN
(1732-1809)

The 94th Psalm (Sonata for Organ)

JULIUS REUBKE
(1834-1858)

TODAY'S ARTISTS

Winnipeg-born DOUGLAS BODLE studied piano with Gwendda Owen-Davies, organ with Hugh Bancroft, and harpsichord with Greta Kraus. He taught at the Royal Conservatory of Music from 1959 to 1966 and then returned to Winnipeg, where he was Assistant Professor at the University of Manitoba from 1966 to 1968. Since that time, he has been a Senior Tutor at the Faculty of Music, University of Toronto. An active soloist, chamber musician, and accompanist, Mr. Bodle performs frequently on CBC Radio, and at major festivals in Canada and abroad. He has toured Britain, France, Germany, Holland and Belgium with the Tudor Singers of Montreal as soloist and accompanist. Mr. Bodle is Organist and Choir Director of St. Andrew's Presbyterian Church and Holy Blossom Temple.

Following her graduation from the University of Toronto where she studied with Robert Aitken, SUZANNE SHULMAN travelled to Europe to work with Jean-Pierre Rampal, Marcel Moyse and Michel Debost. She has since performed with The Toronto Symphony, Hamilton Philharmonic, Quebec Symphony and BBC orchestras of Great Britain. A recording of works by Prokofiev, Enesco and Srul Irving Glick, with pianist Valerie Tryon, was released by Radio Canada International in 1988. Miss Shulman is an instructor at the Royal Conservatory of Music, McMaster University, and the University of Toronto.

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NOTES

Choral No. 2 in B minor

CÉSAR FRANCK

While visiting friends during the summer of 1890, Franck, having been the victim of an accident which later proved to be the cause of his death, wrote his musical testament. Trois Chorals were published posthumously.

The second of the three, in B minor, begins with a grave chorale-like theme first heard in the bass. A series of variations follow in a sense suggesting a passacaglia. A more 'cantabile' theme is introduced and the first section concluded peacefully. A short but dramatic middle section is followed by a fugato on

the main theme. In combination, the two melodies undergo an enormous development climaxing in an impassioned fortissimo. Immediately, there is a feeling of relaxation and we hear again the tranquil conclusion of the first section.

St. Andrew's organ was designed with the repertoire of the French organ in mind. It is, therefore, possible to follow Franck's directions as to registration almost completely.

Five Pieces for a Mechanical Clock

FRANZ JOSEPH HAYDN

The interest in music-making machines began in the 16th century and reached a point of fascination all over Europe in the 18th century. Beethoven, Mozart, and C.P.E. Bach all made contributions to this medium of expression. In 1793, a Flute Clock was made and signed by Father Primitivus Niemecz (librarian of Prince Esterhazy), and was given to the Prince as a souvenir before he visited London. Some of the twelve pieces which Haydn arranged for the "Flotenuhr" are well known as parts of other works. The realization for flute and keyboard is an arrangement merely in the sense that the music has been re-scored.

The 94th Psalm (Sonata for Organ)

JULIUS REUBKE

After a century of relative neglect by important composers, Franz Liszt's first period of residence in Weimar (1848-1861) was notable for the attention given to the organ. Already an accomplished pianist and organist, the young Reubke went in 1856 to complete his compositional studies with Liszt. By the late spring, he had completed a large Piano Sonata in B flat minor and an Organ Sonata in C minor. With his death the following year at the age of 24, the Neo-German school lost one of its most gifted talents. Like many organ works of the Baroque Era, the sonata is based on a religious text. The following verses are included in the original score.

Grave

- 1 O Lord God, to whom vengeance belongeth;
O God, to whom vengeance belongeth, shew thyself.
- 2 Lift up thyself, thou judge of the earth;
render a reward to the proud.

Larghetto; Allegro con fuoco

- 3 Lord, how long shall the wicked, how long
shall the wicked triumph?
6 They slay the widow and the stranger,
and murder the fatherless.
7 Yet they say, the Lord shall not see, neither
shall the God of Jacob regard it.

Adagio

- 17 Unless the Lord had been my help, my soul had
almost dwelt in silence.
19 In the multitude of my care within me thy
comforts delight my soul.

Allegro; Allegro assai

- 22 But the Lord is my defence; and my God
is the rock of my refuge.
23 And he shall bring upon them their own iniquity,
and shall cut them off in their own wickedness;
yea, the Lord our God shall cut them off.

The emotional content of a foreboding opening, full of chromaticism, characteristic intervals and dotted rhythms, is transformed into a music language which is, perhaps, the most advanced of its time. The virtuoso writing for both the manuals and pedal attest to a composer who realized the full potential of the instrument, and created accordingly.

Notes by Douglas Bodle

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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UPCOMING EVENTS

**WEDNESDAY,
MARCH 8**

CONTEMPORARY MUSIC ENSEMBLE

Robin Engelman, conductor

Furlong Incantation and Allegro for
 Mixed Sextet

Koechlin Septuor d'instruments à vent

Stravinsky Octet for Wind Instruments

Kenins Symphony No. 4

8 pm Walter Hall \$4 G.A.

**THURSDAY,
MARCH 9**

THURSDAY NOON SERIES RECITAL

A program featuring works by student
composers

12:10 pm Walter Hall Free

**FRIDAY,
MARCH 17**

CONCERT CHOIR

Choral Music on Campus

Doreen Rao directs the choir's final
performance of this season

Motets and Masses Works by Byrd and Bruckner

J.S. Bach Mass in G Major

* * * Intermission Feature * * *

U of T's award-winning vocal jazz quartet

After Hours will perform in the Walter Hall
lobby

Songs and Serenades

Works by Handel, Raminsh, Mercure ...

Vaughan Williams Serenade to Music

Bernstein Make Our Garden Grow
 (from **Candide**)

Weinzweig In the Arms of Morpheus

8 pm Walter Hall \$4 G.A.

**SUNDAY,
MARCH 19**

CONCERT BAND

Stephen Chenette, conductor

Fisher Tull Toccata

Percy Grainger Colonial Song

Norman Dello Joio Songs of Abelard

Rimsky-Korsakov Procession of Nobles

John Barnes Chance Var. on a Korean Folk Song

Tibor Polgar Broadway!

Philip Sparke Barn Dance and Cowboy Hymn

...and Marches by Wagner, Polgar, Chenette,
and Sousa

2 pm MacMillan Theatre \$4 G.A.

UNIVERSITY OF TORONTO • FACULTY OF MUSIC
OPERA DIVISION

PRESENTS

LA CANTERINA

BY HAYDN (IN ENGLISH)

and the Canadian premiere of

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BY TCHAIKOVSKY (IN ENGLISH)

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